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All things considered, this constitutes a useful addition to the editions of the Attic dramatists which are available for classroom work with undergraduates. Care has not always been taken to indicate the edition of modern books to which references are made (cf. p. xiii, n. 2, p. xix, n. 3, etc.). On page 68, Mr. Porter seeks to add "complain" to the meanings of *κομπέω* recognized in Liddell and Scott; Professor Norwood (p. 92) favors "disdainfully assert." On pages 1 and 76 the erroneous statement of numerous writers to the effect that four actors are required at verses 626 ff. is corrected. On page xii, note 1, read *Ajax* for *Ant*.

ROY C. FLICKINGER

NORTHWESTERN UNIVERSITY

Poeti Alessandrini. BY AUGUSTO ROSTAGNI. Torino: Fratelli Bocca, 1916. Pp. 398. 5 Lire.

This is an important study of Theocritus and Callimachus. There is a good chapter, too, on Asclepiades of Samos and his school.

To mention a few details: The writer holds that the Panegyric of Ptolemy was written *ca.* 274, the Charities, *ca.* 265, the Thalysia, *ca.* 280. In a long chapter on the myth of Daphnis he decides that in the first Idyl Theocritus has in mind the form of the story which was current at Himera, i.e., Daphnis was changed into a fountain (*ἔβα ρόον*). The "Syracosius poeta" of Ovid's *Ibis* 549, is identified, not with Theocritus, but with the Theodorus who is mentioned by Athenaeus, xiv. 618.

As for Callimachus, the four hymns to Zeus, to Delos, to Artemis, to Apollo, reflect something of the political situation of the day; the praises of Apollo and Artemis would remind the reader of the career of Ptolemy or of Arsinoë. Certain passages in the hymn to Apollo are directly imitated in Propertius iv. 4.

The introductory chapter "Da Euripide a Teocrito" draws an interesting parallel between the Greek literature of the fourth century and the French literature of the eighteenth.

W. P. MUSTARD

JOHNS HOPKINS UNIVERSITY

Poeti e Personaggi Catulliani. By CARLO PASCAL. Catania: Fr. Battiato, 1916. Pp. 250. 4 Lire.

This is a very readable review of all that has been gleaned or guessed about the poets and other personages mentioned in the poems of Catullus. The book really gives a great deal more than its title promises. For example, it not only sets forth what is known about the poets Calvus and Cinna, but also discusses the extant fragments of their poems. It even adds a section on the poet Anser because someone once proposed to read *Anser* for *aufert* at LXVIII. 157. And, just for good measure, the writer throws in various

other studies: on Catullus at Verona, on irony in Catullus, on the rhetorical elements in his poetry, and on Catullus and Horace. The plan of the book involves a certain amount of repetition, and the whole treatment is rather diffuse.

W. P. MUSTARD

JOHNS HOPKINS UNIVERSITY

Die rednerische Disposition in der alten ΤΕΧΝΗ ΠΗΤΟΙΚΗ. By PETER HAMBERGER. Rhetorische Studien. Hrsg. von E. Drerup. 2 Heft. Paderborn: Ferdinand Schöningh, 1914. Pp. 121. M. 4.

In the *Auctor ad Herennium* and in Cicero we find a division of rhetoric into *inventio* (εὑρεσις), *dispositio* (τάξις), *elocutio* (λέξις or φράσις), *memoria* (μνήμη), *pronuntiatio* (ὑπόκρισις). Mr. Hamberger in his book attempts to piece together our knowledge of the evolution of one of these divisions, *dispositio* or τάξις. He is compelled by the scantiness of the remnants of the γένος δημιουργικόν and ἐπιδεικτικόν in the time of the earlier sophists to confine his investigation to the γένος δικανικόν. At the close of his brief introduction he announces that he will use as a foil a book by Wilhelm Süss (*Ethos. Studien zur älteren griechischen Rhetorik*), intimating that he will torpedo certain views that have been advanced by Süss.

Hamberger's presentation is divided into three parts:

Part I: Korax and Teisias. In the work of the Sicilian rhetoricians he finds the theory of *dispositio* quite fully developed. Korax, according to Aristotle, prescribed seven divisions for a speech: προοίμιον, προκατασκευή, προκατάστασις, κατάστασις, ἀγῶνες, παρέκθεσις, ἐπίλογος. Hamberger's attempt to prove that Korax was the founder of a school and that Teisias was his pupil, is not convincing.

Part II: Thrasymachus, Gorgias, Theodorus, Licymnius, and Evenus. Hamberger shows that in both ἐπίλογος and προοίμιον Thrasymachus introduced the παθητικὸν εἶδος. Gorgias further developed the ἐπίλογος by adding the ἐπαινέιν and ψέγειν. Hamberger objects to the view of Süss that Gorgias had rhetorical theories that were in opposition to those of the earlier Sicilians. He also repudiates Süss's conjecture that the outlines of rhetoric found in Plato's *Phaedrus* are Gorgian.

Part III: Antiphon. The analysis of the Περὶ τοῦ Ἡρώδου φόνου shows that Antiphon followed the divisions of a speech prescribed by Korax. In the προοίμιον, however, Antiphon goes beyond the ideal of the Sicilian in that he seeks to secure, not only the good will, but also the careful attention of the audience.

The book is a worthy contribution to our knowledge of ancient rhetoric.

CHARLES N. SMILEY

GRINNELL COLLEGE